DOCUMENT RESUME

ED 355 447 CE 063 384

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TITLE Illustration. Module 3. Commercial Art. Instructor's Guide.
INSTITUTION Missouri Univ., Columbia. Instructional Materials Lab.
SPONS AGENCY Missouri State Dept. of Elementary and Secondary Education, Jefferson City. Div. of Vocational and Adult Education.
PUB DATE 92
NOTE 64p.; For related documents, see CE 063 382-386.
AVAILABLE FROM Instructional Materials Laboratory, 8 London Hall, University of Missouri-Columbia, Columbia, MO 65211 (order no 70-8203-I: $6.95).
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Art Education; *Cartoons; *Commercial Art; Competency Based Education; Diagrams; Graphic Arts; *Illustrations; Instructional Materials; Layout (Publications); Learning Activities; Learning Modules; Photography; Postsecondary Education; Printing; Publications; Secondary Education; State Curriculum Guides; Technical Illustration; Tests; Units of Study

ABSTRACT

This module is the third of five in the Commercial Art series. The curriculum guide is designed for competency-based teaching and testing. Within this module on illustration are four instructional units. A cross-reference table reveals how the instructional components of the module relate to Missouri competencies. Each unit includes some or all of the following components: unit and specific objectives; table of contents; reference list; notes to the instructor; information sheets in outline form; transparency masters; handouts; assignment sheets; job sheets; and unit test with answer key. Unit topics are as follows: perspective, handlettering and calligraphy, specialty illustrations, and cartooning. (YLB)

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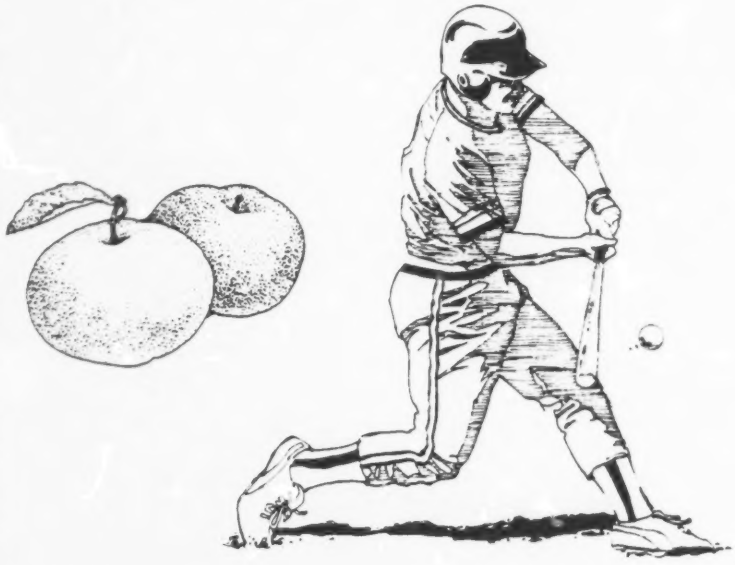
70-8203-I
Instructor Guide

Illustration
Commercial Art

MODULE THREE



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Modules in this IML Commercial Art series

1: *Fundamentals of Commercial Art* by Diane Davis and Christine Tadrick

2: *Lavout and Design* by Tom Benke, Jim Scott and LaVerne Wollerman

3: *Illustration* by Tom Benke, Richard Evans and Bob Morris

4: *Computer Graphics* (tests to accompany MAVCC's *Desktop Publishing;* IML terms glossary)

5: *Employment Preparation* by LaVerne Wollerman

The activity which is the subject of this report was supported in whole or in part by funds from the Depanment of Elementary and Secondary Education, Division of Vocational and Adult Education. However, the opinions expressed herein do not necessarily reflect the position or policies of the Missouri Department of Elementary and Secondary Education or the Division of Vocational and Adult Education, and no official endorsement should be inferred.

COMMERCIAL ART

Module 3: Illustration

by

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Instructional Materials Laboratory
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Columbia, MO 65211

1992

Instructor's Guide
Catalog No. 70-8203-I

FOREWORD

We are indebted to the teachers and administrators who provide their time, efforts and professionalism to develop curriculum for trade, technical and industrial education programs. This Commercial Art guide is no exception. Committee members worked hard over several years' time in advisory, writing, technical consultation and field-test capacities.

To take full advantage of excellent materials already in existence, Module 4: Computer Graphics is keyed to the Desktop Publishing guide developed in 1990 by the Mid-America Vocational Curriculum Consortium. (Copies of it are available from IML or from MAVCC directly at 800/654-3988.) Module 4: Computer Graphics includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5.

This Commercial Art guide is designed to be totally integrated with the Vocational Instructional Management System. It is hoped that all guides produced under our supervision will help classroom teachers manage instruction. A curriculum guide is more than a resource--it is an integral part of the management system. Rather than impeding instruction, it should guide and facilitate instruction.

This guide's format is set up for competency-based teaching and testing. Unit tests evaluate specific competencies and can be used with the Vocational Administrative Management System (VAMS). Information sheets, transparency masters, assignment sheets, job sheets and test items are keyed to specific competencies. A cross-reference table has been included with each module to identify quickly the parts of the curriculum that relate to specific competencies.

Although this guide may be a new format for some teachers, we are confident that, when used as designed, time spent by teachers and students will become more productive. Any future curriculum modifications will begin with this guide. The commercial art field is undergoing constant and considerable change. We will periodically evaluate the need to update this guide on a module-by-module basis. Your suggestions regarding areas for improvement are both encouraged and appreciated.

Carrie Haner, supervisor
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Department of Elementary and Secondary Education

Charles "Chuck" Waibel, director
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Department of Elementary and Secondary Education

ACKNOWLEDGMENTS

This Commercial Art guide represents a continuing commitment to Missouri's Vocational Instructional Management System (VIMS). The guide has been keyed to the Commercial Art competency profile developed by industry and education professionals in the state.

When searching for current materials to adopt or utilize in the guide's development, we found the Desktop Publishing guide from the Mid-America Vocational Curriculum Consortium (MAVCC), of which Missouri is a member. This MAVCC guide, therefore, has been referenced to for the bulk of Module 4: Computer Graphics. The IML-developed portion includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5. A debt of thanks is owed to the entire MAVCC organization for the research and development of the Desktop Publishing guide.

These industry representatives and educators contributed to the guide as writers and members of the advisory committee.

Tom Benke, Nichols Career Center, Jefferson City
Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
Jim Scott, Graff Career Center, Springfield
Christine Tadrick, Parkway North High School, Creve Coeur
LaVerne Wollerman, Joe Herndon Area Vocational Technical School, Raytown
Charles Waibel, Judith Moore and Carrie Haner, Division of Vocational & Adult Education, Department of Elementary and Secondary Education, Jefferson City

Educators who field-tested the guide in the classroom include the following.

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David Eichholz, North County Technical School, Florissant
James Gormley, St. Louis Community College-Florissant Valley
Michaela Hecht, Westport Sr. High School, Kansas City
Neil Nulton, Gibson Vo-Tech, Reeds Spring
Tom Benke, Nichols Career Center, Jefferson City
Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
Jim Scott, Graff Career Center, Springfield

Support and contributions of IML staff members were instrumental to this module's development.

Harley Schlichting, director
Amon Herd, associate director
Phyllis Miller and Dan Stapleton, assistant directors
Diane Davis, editor
Sharon Dyer, graphic designer
Lori Holliday, word processor III

COMPETENCIES ADDRESSED IN THIS GUIDE AND THEIR LOCATION (BY MODULE)

NOTES: M1 = Module 1, M2 = Module 2, M3 = Module 3, etc.
= tasks deleted in 1990
** = competencies addressed in the Missouri VICA Curriculum Guide

M1	M2	M3	M4	M5	Competencies
A. Safe Use of Art Tools and Materials/Equipment					
X					1. Demonstrate proper uses of T-square
X					2. Demonstrate proper uses of triangles
X					3. Demonstrate proper uses of drafting knives
X					4. Demonstrate proper uses of scissors
X	X				5. Demonstrate proper uses of tech pens
X	X				6. Demonstrate proper uses of sharpeners
X	X				7. Demonstrate proper uses of pencils
X	X				8. Demonstrate proper uses of erasers
X					9. Demonstrate proper uses of tapes
X	X				10. Demonstrate proper uses of paper
X					11. Demonstrate proper uses of fixatives
					12. #
X	X				13. Demonstrate proper uses of markers
X	X				14. Demonstrate proper uses of ink
X	X				15. Demonstrate proper uses of paint
X					16. Demonstrate proper uses of individually selected materials
X					17. Demonstrate proper use of individually selected equipment
X					18. Demonstrate proper use of individually selected camera
B. #					
C. #					
D. Fundamentals of Design					
	X				1. Design logo
	X				2. Design business card
	X				3. Design letterhead
					4. #
	X				5. Produce line drawings
					6. #
E. Advanced Design					
	X				1. Develop freelance production art for business/industry
	X				2. Produce art for in-school production
	X				3. Produce display/bulletin boards
	X			X	4. Produce commercial art/advertising design self-promotion
F. Specialty Design					
	X				1. Prepare rough layouts
	X				2. Prepare full-color comprehensive layouts
	X				3. Prepare book cover designs
	X				4. Prepare magazine advertisements
	X		X		5. Prepare multi-page programs
	X		X		6. Prepare flyers
	X				7. Prepare posters
	X				8. Prepare repeat design (i.e. wallpaper)
	X				9. Prepare T-shirt designs
	X				10. Prepare black-and-white illustrations
	X				11. Prepare point-of-purchase/billboard signs
G. Production/Camera-Ready Art					
	X				1. Identify planning methods
X					2. Produce keyline art
X					3. Produce overlay art
X					4. Produce mechanical color separation
X					5. Produce pasteup with type/photos
X					6. Produce screen tint art
X					7. Produce printer specs
X					8. Crop and scale photos
H. Fundamentals of Perspective					
		X			1. Identify/illustrate one-point perspective
		X			2. Identify/illustrate two-point perspective
		X			3. Identify/illustrate multi-point perspective
I. Fundamentals of Illustration					
		X			1. Produce story illustration creation
		X			2. Produce enlarged product illustration

M1	M2	M3	M4	M5	Competencies
		X			3. Produce technical cross-section illustration
J. #					
K. Cartooning					
		X			1. Create a character
		X			2. Produce one-frame/strip cartoon
					3. #
L. Working with Printer/Client					
				X	1. Demonstrate proper use of vocabulary
X					2. Illustrate key symbols/signs
	X				3. Identify production planning and related costs
M. #					
N. Jobs in Graphic Production Art					
				X	1. Identify methods of finding a job
				X	2. Identify methods of finding a school
				X	3. Identify methods of keeping a job
				X	4. Identify methods of growing/improving
O. Preparation of Personal Portfolio					
				X	1. Identify and select materials
				X	2. Prepare presentation
				X	3. Prepare for job interview
				X	4. Prepare resume
P. Leadership Competencies**					
					1. Demonstrate an understanding of VICA, its structure and activities
					2. Demonstrate an understanding of one's personal values
					3. Perform tasks related to effective personal management skills
					4. Demonstrate interpersonal skills
					5. Demonstrate etiquette and courtesy
					6. Demonstrate effectiveness in oral and written communication
					7. Develop and maintain code of professional ethics
					8. Maintain good professional appearance
					9. Perform basic tasks related to securing and terminating employment

M1	M2	M3	M4	M5	Competencies
					10. Perform basic parliamentary procedures in group meeting
Q. Pen Work					
		X			1. Demonstrate handlettering
		X			2. Produce calligraphy
		X			3. Produce ruled forms
		X			4. Produce spot illustration
R. Fundamentals of Type					
X			X		1. Identify type styles and structure
X			X		2. Identify methods of copyfitting, mark-up and proofreading
S. Computer Graphics					
			X		1. Identify hardware and basic functions/operations
			X		2. Identify software programs and uses

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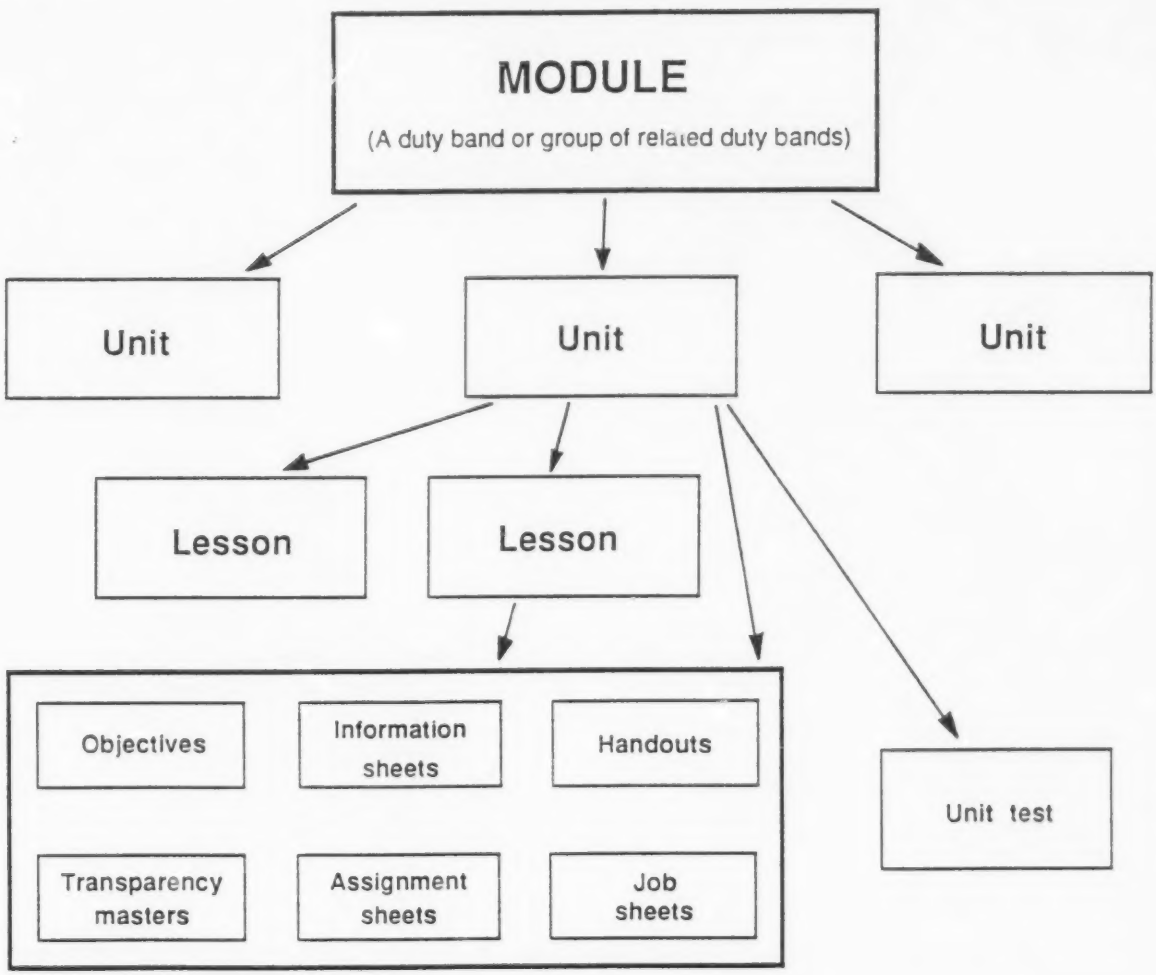
HOW TO USE THIS PUBLICATION

GUIDE COMPONENTS

Units of Instruction

This Commercial Art guide contains five modules of instruction. Within the modules are instructional units including some or all of the following components: performance objectives, information sheets, transparency masters, handouts, assignment sheets, job sheets and a unit test. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section near the beginning of each unit.



Competency Profile

On the Missouri competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral. To evaluate the student on performance of the competencies, a 3-2-1-N grading system is used, where:

3 = **Mastery** - can work independently with no supervision
2 = **Requires supervision** - can perform job completely with limited supervision
1 = **Not mastered** - requires instruction and close supervision
N = **No exposure** - no experience or knowledge in this area

Cross-reference table (color-coded white)

Once the numbering system is understood, this table quickly reveals how the instructional components of the module relate to Missouri competencies. On the competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral.

On the cross-reference table, unit numbers are shown by Roman numerals (I, II, III, etc.). Lessons within a unit are shown with Arabic numerals. Therefore, the first objective in lesson 1 is numbered 1.1, the second is 1.2, and so on. Other components of the module (transparencies, handouts, assignment sheets and job sheets) also use this numbering system. By using the cross-reference table, the instructor can determine quickly which test questions or job sheets are needed to evaluate a particular competency.

Objectives (color-coded white)

Each unit is based on performance objectives which state the measurable unit and specific behavioral or performance objectives that students are expected to achieve. Since the objectives of the unit provide direction for the teaching-learning process, it is important for the teacher and students to have a common understanding of the objectives' intent. Teachers should feel free to add/adapt objectives which will fit the material to student and community needs. Supporting material will, of course, need to be added for any new objectives.

Table of contents, references, notes to the instructor (color-coded pink)

These pages have been coded pink for instructor use only. The reference section lists materials used as sources in developing the material. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section.

Information sheets (green)

Presented in outline form for clarity, these pages provide content essential for meeting the cognitive (knowledge) objectives in the unit. Students should study the information sheets before class discussion or completion of assignment sheets. **CAUTION** statements indicate possible equipment damage, while **WARNING** statements recommend procedures to avoid bodily injury. Handouts and transparency masters have been keyed in the information sheets for instructional use.

Transparency masters (white)

Transparencies provide information by visually reinforcing or clarifying ideas presented in the information sheets. They are effective when identification is necessary and direct the class's attention to the topic of discussion. Transparencies should be left on the screen only when topics shown are under discussion, however.

Handouts (white)

A handout is used whenever more detailed information is needed than can be presented in a transparency. Handouts give the students additional information that can be kept with class notes or student references.

Assignment sheets (tan/gray)

Assignment sheets furnish paper-and-pencil practice to develop the knowledge necessary as a prerequisite to skill development. They can be given to students for class completion or used as homework assignments. Answer sheets (color-coded pink) can be used by the student or instructor to check progress.

Job sheets (blue)

These evaluation instruments are provided for two purposes: to outline steps of procedure and to check student performance mastery. Job sheets begin with a list of tools and materials needed for the activity. Job sheets furnish potential employers with a picture of skills being taught and performance which might be reasonably expected from a vocational student. The spaces to the right of the page on a job sheet assist the instructor in evaluating a student on a particular activity. This 3-2-1-N grading system is the same as the one used on the competency profile.

Unit test (yellow)

Competency-based tests are designed to help eliminate subjective testing and to improve student evaluation and accountability. Specific competencies and test questions are linked on the answer key. These unit tests have been written to be used with computerized VAMS (Vocational Administrative Management System), utilizing Scantron sheets for computer-recording of test answers.

The unit test may be eliminated if the competency was thoroughly evaluated by job sheets. However, an emphasis should be placed on cognitive as well as performance skills. If the objective or competency will be evaluated by a job sheet, it is often necessary to determine by a written test whether the student understands enough of the material to perform the job sheet.

SUGGESTED ACTIVITIES

The following list of suggested activities may be helpful, especially to the beginning instructor.

1. Provide students with objective sheet and information sheets.
2. Discuss unit and specific objectives.
3. Discuss information sheets, assignment sheets and/or job sheets, lesson-by-lesson.
4. Have students do assignment sheet(s) to satisfactory levels.
5. Give students unit test.
6. After successful completion of the test, have students do job sheet(s).

Students should perform the following activities.

1. Read objective sheet.
2. Study information sheets.
3. Do assignment sheet(s).
4. Take unit test.
5. Do job sheets.

PACKAGING

This Commercial Art guide has been packaged with the entire class in mind. A complete instructor's guide contains all five modules. In the student reference, selected portions have been reproduced for student use (objectives page, information sheets, handouts). Student work sheets (assignment sheets, job sheets, unit tests) have been packaged together for student distribution as the instructor deems necessary.

In the student reference, page numbers do not run consecutively because some pages have been removed that appear only in the instructor's guide.

MODULE 3: ILLUSTRATION

CROSS-REFERENCE TABLE OF INSTRUCTIONAL MATERIALS

Compe-tency	Instructional Objective	Transparency Master	Handout	Assignment Sheet	Job Sheet	Test Item	Notes
H1	I 1.1, 1.2				I 1.1	I 1-4	
H2	I 1.1, 1.3				I 1.2	I 1, 2, 4	
H3	I 1.1, 1.4				I 1.3	I 1, 2, 4-6	
Q1	II 1.1				II 1.1		
Q2	II 2.1-2.2				II 2.1		
Q3	III 1.1				III 1.1		
Q4	III 2.1				III 2.1		
I1	III 3.1-3.3				III 3.1	III 1-5	
I2	III 4.1				III 4.1		
I3	III 5.1-5.2				III 5.1	III 6-7	
K1	IV 1.1, 1.3				IV 1.1	IV 3, 4, 10	
K2	IV 1.1, 1.4				IV 1.2	IV 3-5, 7, 10	

MODULE: ILLUSTRATION

UNIT I: PERSPECTIVE

UNIT OBJECTIVE

Upon completion of this unit, the student will illustrate using one-point, two-point and multi-point perspective. This knowledge will be evidenced by completion of the unit test and job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Distinguish between one-, two- and multipoint perspective. (competencies H1-3)

1.2 Illustrate one-point perspective. (competency H1, JS 1.1)

1.3 Illustrate two-point perspective. (competency H2, JS 1.2)

1.4 Illustrate multipoint perspective. (competency H3, JS 1.3)

MODULE: ILLUSTRATION

UNIT I: PERSPECTIVE

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: PERSPECTIVE

   a. Information outline

   b. Job sheets

      JS 1.1: Illustrate one-point perspective
      JS 1.2: Illustrate two-point perspective
      JS 1.3: Illustrate multipoint perspective

E. Unit test

F. Answers to unit test

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Any of this unit's assignments can be modified to include color or other mediums. The tech pen, however, is very well suited to the detail of these job sheets.

B. Suggested student activities

1. Students can study illustrations from catalogs (both photographs and drawings). Any object with angles will show perspective (chairs, cameras, boxes, cups, silverware, etc.). Have students practice drawing some of these items to discover how different perspectives work to enhance the product.

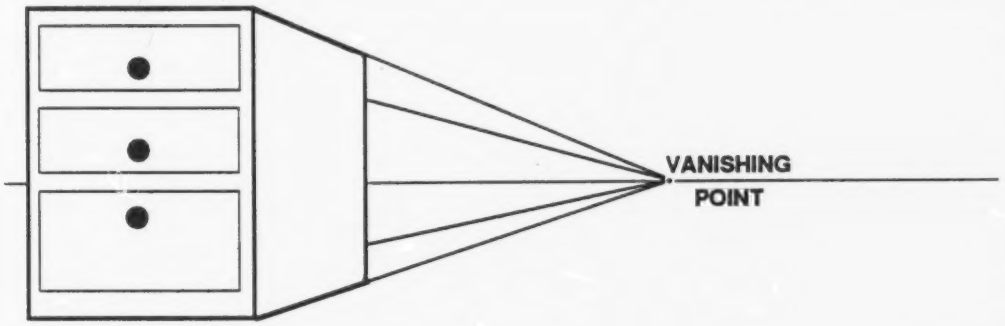
MODULE: ILLUSTRATION

UNIT I: PERSPECTIVE

LESSON 1: PERSPECTIVE

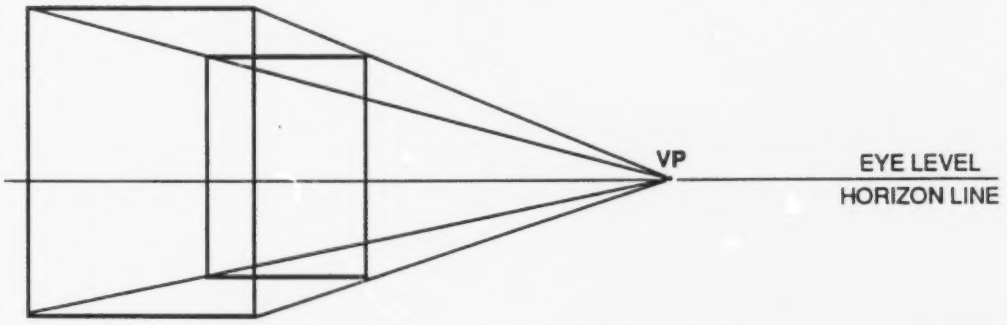
I. **Distinguish between one-, two- and multipoint perspective.**

A. Drawing in correct perspective is a useful talent. When block-like objects are drawn, the sides that slant away from the viewer always end in a vanishing point somewhere in the distance.



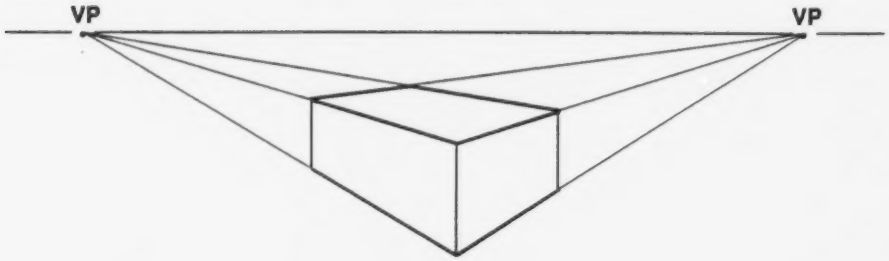
B. For the beginner, it may be helpful to use a straightedge at first when producing perspectives. With experience, perspectives can easily be drawn freehand.

C. Illustrating in perspective changes shapes of objects so that they appear as the eye actually sees them. Elements seem to grow smaller as they move farther away from us. For example, the rails of a railroad track seem to come together in the distance.

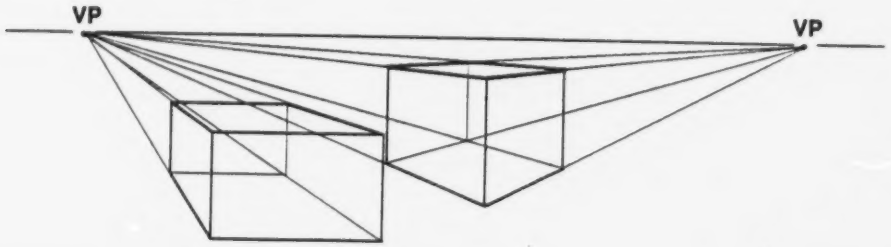


D. In **one-point** perspective, the block's front side is not distorted. The block's top edges and visible side "vanish" to a single point (vanishing point) on an imaginary horizon line at eye level.

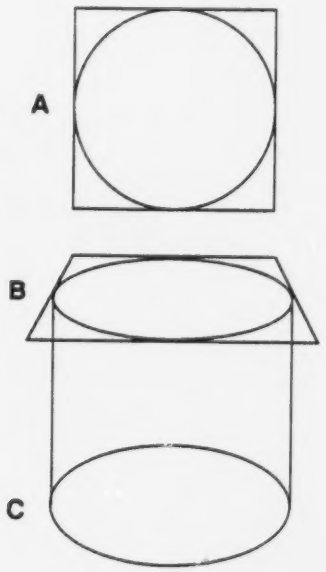
E. In **two-point** perspective, the top and both forward sides of the object are extended to two different vanishing points on the horizon line.



F. **Multipoint** perspective is a combination of one- and two-point elements. As elements appear naturally, they are not usually aligned in a straight, military-like setting.



G. Round elements have perspectives, too. Seen from the top or bottom of an object, the object appears as a circle (A). When viewed from the sides, the circle looks more like an ellipse (B). The farther below eye level an ellipse is seen, the more it becomes a circle again (C).



ILLUSTRATE ONE-POINT PERSPECTIVE

Equipment:

15" x 20" Bristol board or suitable paper
Ruler
Pencils
Erasers
Tech pen and ink

Specifications:

Illustrate one-point perspective using a famous street scene (New Orleans, New York, etc.). Use at least five buildings with some on each side of the street. View the scene from the middle of the street. Any type of shading can be used to enhance the illustration.

Product evaluation:	Evaluation 3	2	1	N
1. Detail	—	—	—	—
2. Accuracy of perspective	—	—	—	—
3. Layout quality	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency H1: Identify/illustrate one-point perspective.

ILLUSTRATE TWO-POINT PERSPECTIVE

Equipment:

15" x 20" Bristol board or suitable paper
Ruler
Pencils
Erasers
Tech pen and ink

Specifications:

Illustrate two-point perspective using a well-known building (Empire State Building, Pentagon, etc.). Any type of shading can be used to enhance the illustration.

Product evaluation:	3	2	1	N
1. Detail	—	—	—	—
2. Accuracy (vanishing points could be proven by projecting vanishing lines)	—	—	—	—
3. Layout quality	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency H2: Identify/illustrate two-point perspective.

ILLUSTRATE MULTIPOINT PERSPECTIVE

Equipment:

15" x 20" Bristol board or suitable paper
Ruler
Pencils
Erasers
Tech pen and ink

Specifications:

Create an illustration with many vanishing points (Ex.: stack of books).

Product evaluation:	Evaluation 3	2	1	N
1. Accuracy	—	—	—	—
2. Creativity	—	—	—	—
3. Presentation	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency H3: Identify/illustrate multipoint perspective.

MODULE: ILLUSTRATION

UNIT I: PERSPECTIVE

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

1. Drawing in correct perspective is a seldom-used skill in commercial art.
2. Illustrating in perspective changes the shapes of objects so that they appear as the eye actually sees them.
3. In one-point perspective, the front side of the block is not distorted.
4. Drawing in perspective is important for cube-shaped objects, not round ones.
5. Multipoint perspective is a combination of one- and two-point elements.
6. Multipoint perspective most nearly captures groups of elements as they appear naturally.

ANSWERS TO UNIT TEST

1. b (H1-3)
2. a (H1-3)
3. a (H1)
4. b (H1-3)
5. a (H3)
6. a (H3)

MODULE: ILLUSTRATION

UNIT II: HANDLETTERING AND CALLIGRAPHY

UNIT OBJECTIVE

Upon completion of this unit, the student will demonstrate handlettering and calligraphy skills. This knowledge will be evidenced by completion of the job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Demonstrate handlettering. (competency Q1, JS 1.1)

2.1 Discuss procedure and basic strokes used to produce calligraphy.

2.2 Produce calligraphy. (competency Q2, JS 2.1)

MODULE: ILLUSTRATION

UNIT II: HANDLETTERING AND CALLIGRAPHY

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: HANDLETTERING

   a. Job sheet

      JS 1.1: Demonstrate handlettering

2. Lesson 2: CALLIGRAPHY

   a. Information outline

   b. Job sheet

      JS 2.1: Produce calligraphy

REFERENCES

A. Books

1. Baker, Arthur. Chancery Cursive, Stroke by Stroke. New York: Dover Publications, Inc., 1982.

2. Brown, Ken. The Ken Brown Calligraphy Handbook. 3rd ed. Hugo, OK: Studio of Calligraphy, 1991.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. The instructor can modify type sizes, styles and transferring techniques on JS 1.1 to better fit location and need.

2. Demonstrate calligraphy over several days' time to allow considerable individual practice on each stroke.

3. It is recommended that lower case be shown first, then upper case.

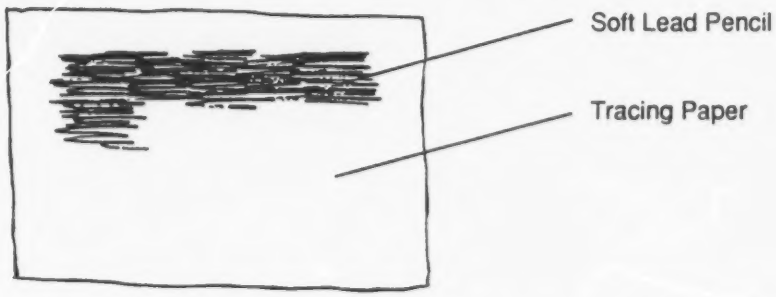
B. Suggested supplemental audiovisual

1. Calligraphy I: Learning the Art of Beautiful Writing (T&I video #96). Peoria, IL: Step-by-Step Video, 1988. 29 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

DEMONSTRATE HANDLETTERING

Equipment:

Bristol or similar board
Tech pen and ink
Non-repro blue pencil
Pencil, soft lead
Eraser
Masking tape
T-square
Triangle
Transfer sheet
Tracing paper
Type reference containing a font's capital letters and numbers



ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ
1234567890

Procedure:	Evaluation 3	2	1	N
1. Check with the instructor for specific measurements for letter sizes. (For example, on the lines below, Copy A may be 1" deep while B and C are 1 1/2" deep and 1/2" space is allowed between each line of copy.) Select a type reference from which to do handlettering of the following copy. (Use sample type reference on previous page if no other is available.)	—	—	—	—
2. Use tracing or tissue paper and a transfer sheet to transfer each line individually to the Bristol board. **Center** all copy on the board. (Use a handmade graphite transfer sheet with the graphite side **down** to transfer letters.)	—	—	—	—
3. Ask instructor to check the accuracy of the lettering before doing final inking.	—	—	—	—
4. Ink in letters; submit to instructor for evaluation.	—	—	—	—
Average of above evaluations*	—	—	—	—

Copy A: WE DO
Copy B: PRECISION
Copy C: GUESS WORK

NOTE: Individual letters should be hand drawn (**not** traced) on the tracing paper so the wording can be centered precisely on the board before inking final letters.

*This average is the student's final evaluation for competency Q1: Demonstrate handlettering.

MODULE: ILLUSTRATION

UNIT II: HANDLETTERING AND CALLIGRAPHY

LESSON 2: CALLIGRAPHY

I. **Discuss procedure and basic strokes used to produce calligraphy.**

A. Procedure

1. Hold the pen comfortably with the hand as relaxed as possible. Move the arm freely.

2. Hold the pen almost perpendicular in your hand. The nib should be at a 45° angle from the paper.

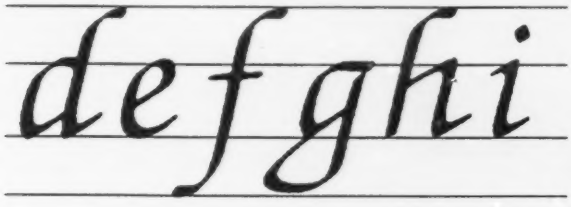
3. Dip the pen tip in ink almost halfway. Tip the top of the bottle with the pen to remove excess ink before applying the pen to paper.

4. The free motion of the arm directs the individual strokes, while the wrist and hand determine the thickness and quality of the line.

B. Basic strokes

NOTE: The typeface used in this sample is modified Chancery Cursive; other basic styles will also suffice.

1. Letters are usually divided into three sections--the body, the ascender and the descender. The proper depth of each section is determined by the size of the nib being used.



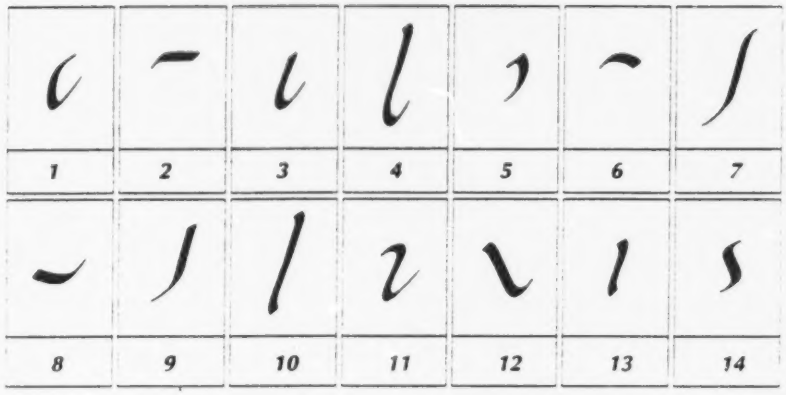
2. Each letter is dissected into separate strokes. The modified Chancery Cursive letters shown in this lesson use several of the 18 different strokes.

3. The steps involved in creating each letter follow.

The Strokes

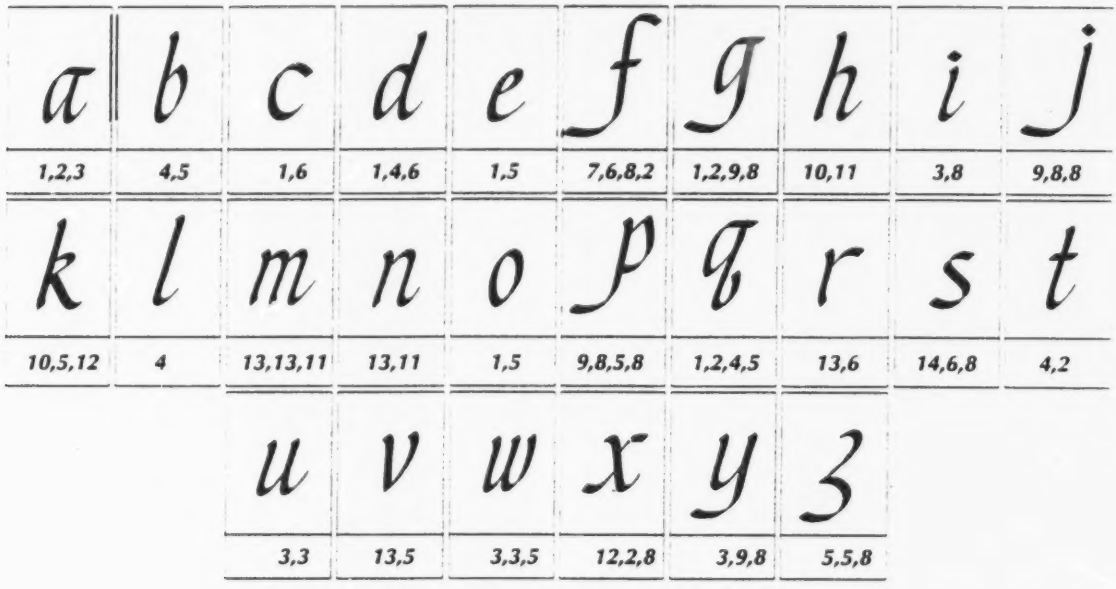
These 14 strokes, in various combinations, make up **Ken Brown's Chancery Cursive** *lower case alphabet. Some slight variation in size or shape may be required of the same stroke in different letters.*

The 'dot' on the 'i' and 'j' is optional. I usually use stroke 8; you may wish to put the 'dot' as shown.



Below are the letters made up of the 14 strokes. The stroke numbers under each character are listed in the order they're done.

The Letters



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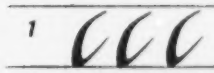
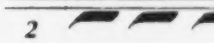
1 

Start stroke just below top guideline. Bring curving stroke down to bottom line, then sweep up and lift pen quickly.

Check 45° pen angle here

2 

Stroke begins just below top line. Bring up and straight across. At end, stop with pen on paper. Lift straight up.

3

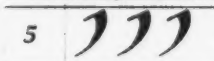
Top right of stroke just touches top line. Bring down angled guide to bottom line. Sweep up. Lift pen at end.

Keep the little open triangle at the base of the 'a' by lifting the pen quickly as instructed above.

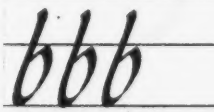
Pen at a 45° angle?

4

Start with slight bend at top. Bring straight down angled guide to bottom line. Sweep up. Lift pen at end.

5 

Start just below top line. Bring up to line, then make a curved stroke down and lift the pen quickly at end.

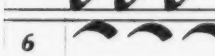


Blend the end of stroke 5 into the end of stroke 4. Where the strokes touch should be very thin.

Pen barrel against your knuckle?

1

Start stroke just below top guideline. Bring curving stroke down to bottom line, then sweep up and lift pen quickly.

6 

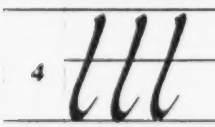
Begin stroke just below top line. Curve up to just touch line. At end, stop with pen on paper. Lift straight up.

The beginning of stroke 6 starts from the beginning of stroke 1. The joining area should be very thin.

Little finger out? Heel of hand on table?

1

Start stroke just below top guideline. Bring curving stroke down to bottom line, then sweep up and lift pen quickly.

4 

Start with slight bend at top. Bring straight down angled guide to bottom line, then sweep up and lift pen quickly.

6

Begin stroke just below top line. Curve up to just touch line. At end, stop with pen on paper. Lift straight up.

After strokes 1 & 4 are made, bring stroke 6 from the beginning of 1, into 4.

Keep the little open triangle at the base of the 'd' by lifting the pen quickly as instructed above.

Pen going down and to right only?

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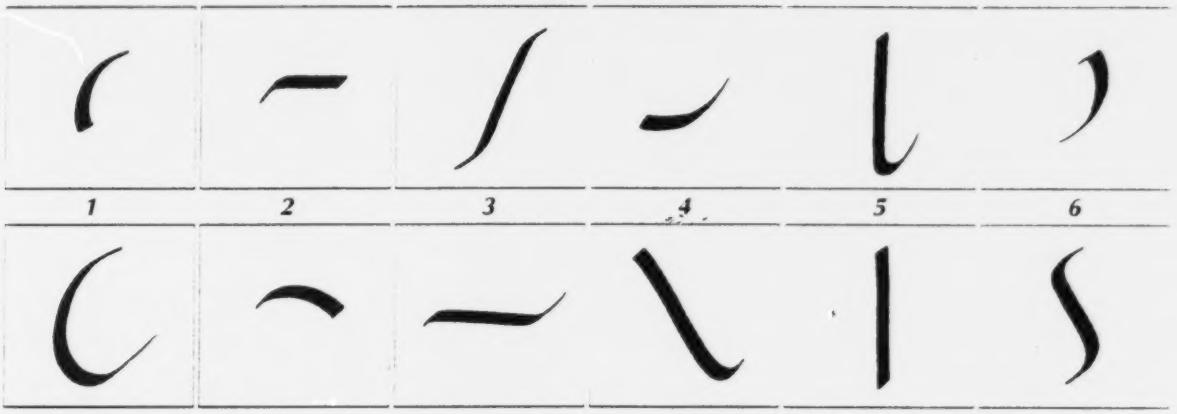
The Strokes

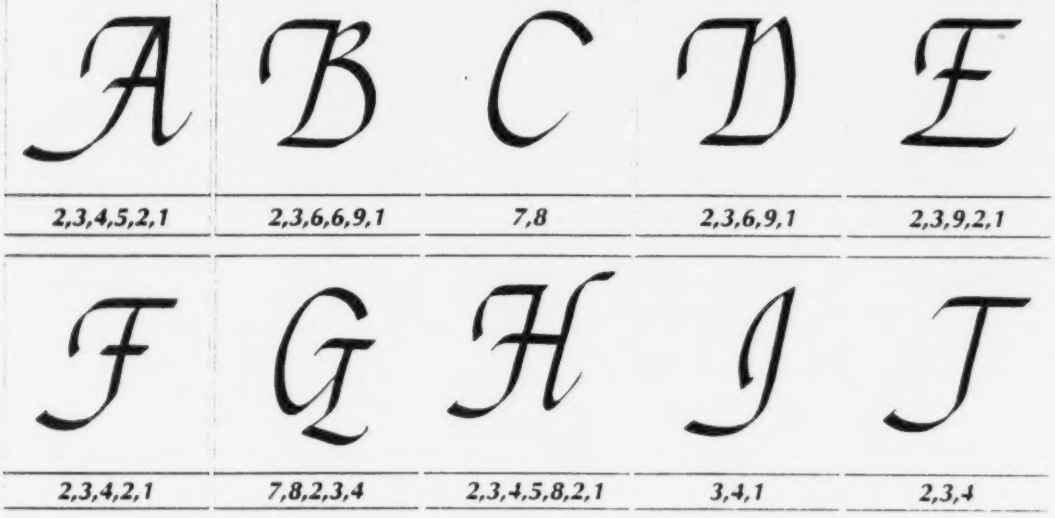


ABOVE: *These 12 individual strokes make up all the letters in* **Ken Brown's Chancery Cursive** *upper case alphabet.*

For the sake of simplicity, some of the strokes must be changed slightly in shape or size when used in different letters. The basic formation of the stroke is the same.

BELOW: *The complete letters are made up from the 12 strokes. Below each letter is shown the list of strokes and the order in which they should be made. Notice the similarity in many of the stroke orders.*

The Letters



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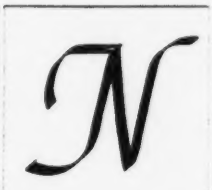
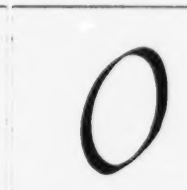
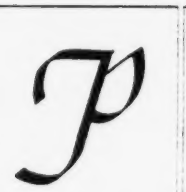
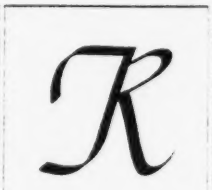
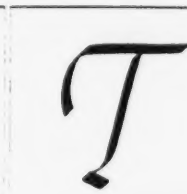
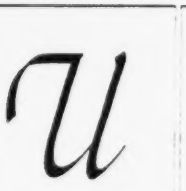
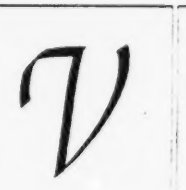
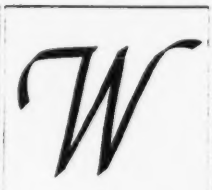
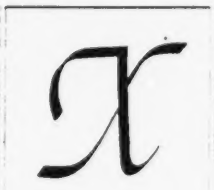
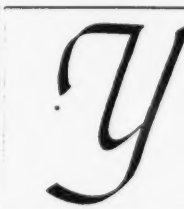
				
2,3,4,6,10,1	*3,9,8*	*2,3,4,11,11,5,1*	*2,3,4,11,3,8*	*7,6*
				
2,3,4,6,4,1	*7,6,10*	*2,3,4,6,10,1*	*12,8,4*	*2,3,9,1*
				
2,5,5,1	*2,11,6,1*	*2,11,11,11,8,1*	*2,10,4,1,2*	*2,5,3,4,1*
2,3,9,1				

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PRODUCE CALLIGRAPHY

Equipment:

Lettering nib and holder (preferably C-0 nib width)
Black India ink
Clutter-free work surface (may be slanted)
Practice paper (inexpensive tracing paper or a clay-coated paper)
Ruled practice pad or guideline sheet
Parchment paper

Procedure:	Evaluation 3	2	1	N
1. Select a poem, scripture, saying or song approximately six lines in length.	—	—	—	—
2. On practice paper, create first draft of calligraphy. Ask instructor for suggestions before proceeding to the final draft.	—	—	—	—
3. Use proper visual spacing, border or margin, and a pleasing layout to create the final draft on parchment.	—	—	—	—
4. The final product should be accurate and have a pleasant visual presentation.	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency Q2: Produce calligraphy.

MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

UNIT OBJECTIVE

Upon completion of this unit, the student will produce specialty illustrations (spot and story art; products; forms and cross-sections). This knowledge will be evidenced by completion of the unit test and job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Produce ruled forms. (competency Q3, JS 1.1)

2.1 Produce spot illustration. (competency Q4, JS 2.1)

3.1 Discuss story illustration uses.

3.2 Discuss practical considerations related to story illustration.

3.3 Produce story illustration creation. (competency I1, JS 3.1)

4.1 Produce enlarged product illustration. (competency I2, JS 4.1)

5.1 Discuss types of and uses for technical illustrations.

5.2 Produce technical cross-section illustration. (competency I3, JS 5.1)

MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: RULED FORMS

   a. Job sheet

      JS 1.1: Produce ruled forms

2. Lesson 2: SPOT ILLUSTRATION

   a. Information outline

   b. Job sheet

      JS 2.1: Produce spot illustration

3. Lesson 3: STORY ILLUSTRATION

   a. Information outline

   b. Job sheet

      JS 3.1: Produce story illustration creation

4. Lesson 4: PRODUCT ILLUSTRATION

   a. Job sheet

      JS 4.1: Produce enlarged product illustration

5. Lesson 5: TECHNICAL CROSS-SECTION

   a. Information outline

   b. Job sheet

      JS 5.1: Produce technical cross-section illustration

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. Anderson, Doug. How to Draw With Light Touch. New York: Sterling Publishing Co., Inc., 1954.

2. Baker, C. A Guide to Technical Illustrating. London: Sir Isaac Pitman and Sons Ltd., 1963.

3. Colger, Martin. How to Find and Work With an Illustrator to Get the Results You Want. Cincinnati, OH: North Light Books, 1990.

B. Curriculum guides

1. Drafting Module 4: Related Views and Descriptive Geometry. University of Missouri-Columbia: Instructional Materials Laboratory, 1991.

2. Preview of the Digestive System (instructor's packet accompanying slides). Sedalia, MO: The Media Center, State Fair Community College, 1983.

3. Technical Illustration: Guide for Administrators, Instructors and Students. Sacramento, CA: State Department of Education, 1963.

4. Cockrum, J. L. Optician (student's manual). Austin, TX: Instructional Materials Center, University of Texas at Austin, 1975.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. If equipment is available and industry needs warrant, instruct students in mechanized ways of creating forms (typesetting, desktop publishing, etc.).

2. Local companies may be assigned as clients.

B. Suggested student activities

1. Collect examples of story illustrations from magazines, newspapers and books.

2. Check out and report on the best illustrated children's books from different years.

3. Use a sketch book daily for ideas and different styles.

C. Suggested supplemental material

1. The American Institute of Technical Illustrators Association is a professional organization which bestows awards, conducts seminars and placement services, and sponsors competitions. Their address is 2424 Sylvan Ave., Suite 908, Alton, IL 62002-5502. (618/462-3720)

PRODUCE RULED FORMS

Equipment:

NOTE: Consult instructor on available equipment for forms creation (typesetting, desktop publishing, etc.). With a pasteup, all inking should be done before pasteup work since any trace of wax resists ink.

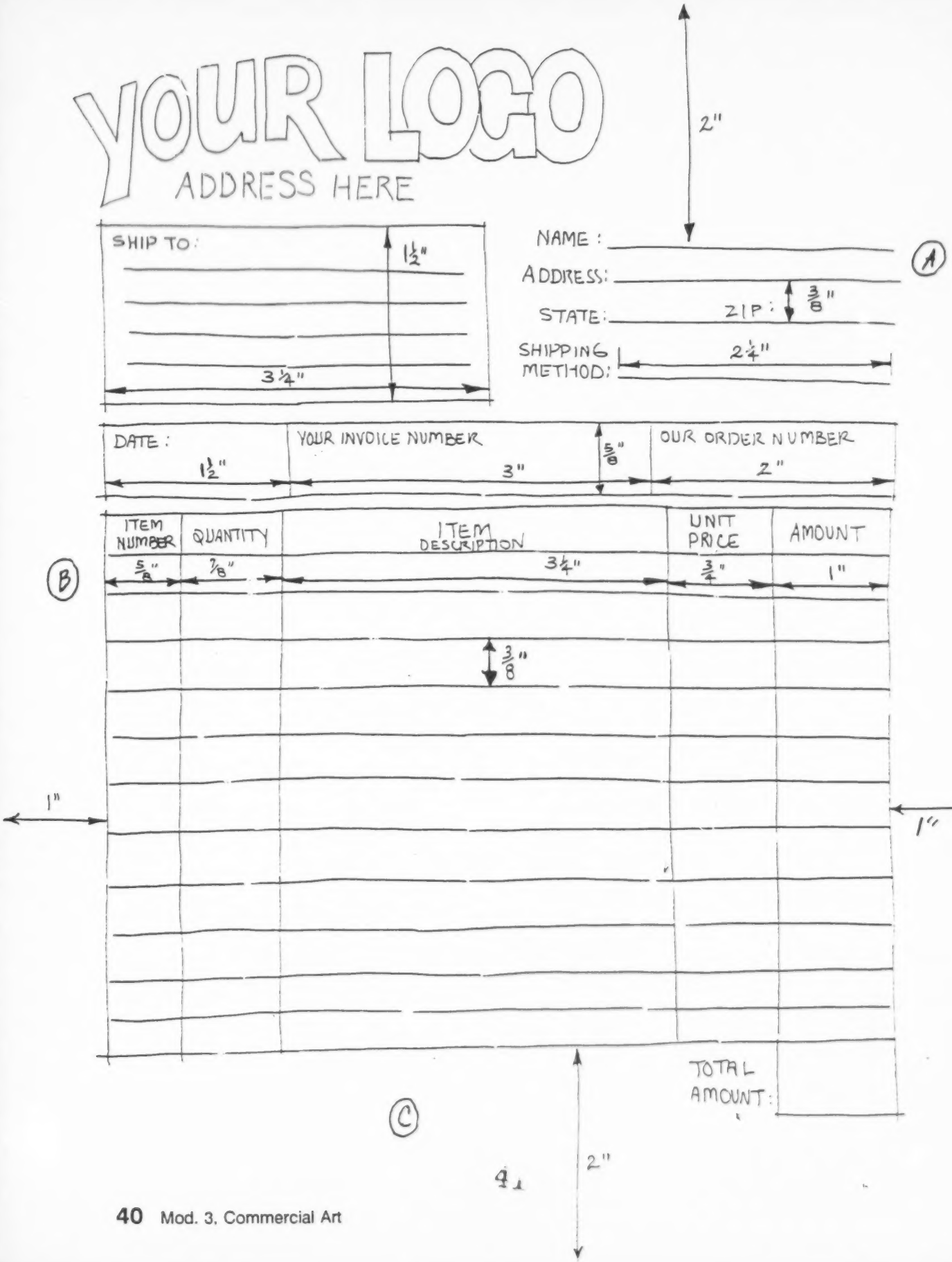
Bristol or similar board
Tech pen and ink
Ruler
Drafting knife
T-square
Triangle
Pencil
Non-repro blue pencil
Masking tape
Border or ruling tapes (optional)
Type

Specifications:

Finished cut size: 8.5" x 11" (non-bleeding)
One color ink (black) on white stock
Rough layout (see full-page rough on reverse)
- Section A: Client's name, address, etc.
- Section B: Indicated measurements
- Section C: Illustration(s) that instantly communicate the client's service or product

Product evaluation:	Evaluation 3	2	1	N
1. Accuracy of corner marks	—	—	—	—
2. Accuracy of internal measurements	—	—	—	—
3. Accuracy of wording	—	—	—	—
4. Pleasing appearance of illustration(s)	—	—	—	—
5. Neatness	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency Q3: Produce ruled forms.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3"
⅝"
OUR ORDER NUMBER
2"
ITEM NUMBER
⅝"
QUANTITY
⅞"
ITEM DESCRIPTION
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UNIT PRICE
¾"
AMOUNT
1"
B
⅜"
1"
1"
TOTAL AMOUNT:
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4 1

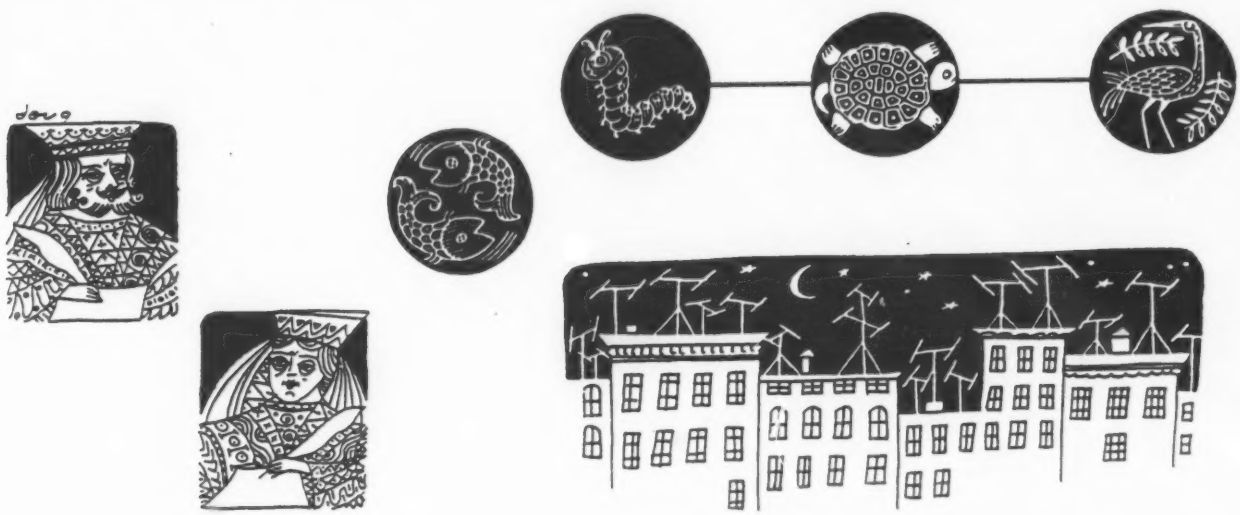
MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

LESSON 2: SPOT ILLUSTRATION

I. **Produce spot illustration.**

A. Spot illustrations are small drawings used to decorate or explain a document. The New Yorker magazine uses spots with no relevance to the copy, while a cookbook may use a spot illustration to explain a point in the recipe.



Credit: Anderson, Doug. How to Draw With Light Touch. New York: Sterling Publishing Co., Inc., 1954.

B. Most artists will develop their own style for spot illustrations. One way is called a light touch, where few lines and a minimum of detail suggest the total picture.

C. Doodling is another source of ideas for spot illustrations.

PRODUCE SPOT ILLUSTRATION

Equipment:

20 examples of spot illustrations, complete with existing layouts
Several photographs of food
Magazine of your choice

Layout paper
Bristol board
Black marker or pen and ink

Procedure:	Evaluation 3	2	1	N
1. Study the examples of spot illustrations. Copy some of the different styles with pen and ink or black marker on layout paper. Keep in mind the total picture of the strong visual image with the type.	—	—	—	—
2. Make doodle drawings of several objects from your art supplies on layout paper.	—	—	—	—
3. Produce three finished spot illustrations for a story about art supplies on Bristol board.	—	—	—	—
4. Using the food photographs, create several more doodle drawings.	—	—	—	—
5. Produce three finished spots for a cookbook.	—	—	—	—
6. Produce three finished spot illustrations suitable for a magazine of your choice.	—	—	—	—
Product evaluation:				
7. Creative style	—	—	—	—
8. Technical skill using ink or marker	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency Q4: Produce spot illustration.

MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

LESSON 3: STORY ILLUSTRATION

I. **Discuss story illustration uses.**

A. Book illustration is a highly creative process that uses many different styles. The process originates with the author's written word. The illustration should express the emotion of the story in pictures, a supportive embellishment, a decoration or an explanation that makes the text memorable.

B. Historically, storytelling evolved around letters or phrases and then developed into full-page pictures (illustrated manuscript).

C. Today, story illustrations are used in magazines, newspapers and books.

1. Magazines are among the major employers of illustrators, and the work they commission tends to define the contemporary state of illustration.

2. This is partly due to the quantity of work produced, the timely nature of magazine art (often done within the month before publication) and the wide variety of subjects.

3. Newspaper illustration has a distinguished history, especially in the area of the editorial cartoon. Ideas for political cartoons are created by the cartoonist with input from the editor and assistants.

4. On a book cover, an illustrator has to compose an illustration that is consistent with the book's theme and complements the all-important text (title and author).

II. **Discuss practical considerations related to story illustration.**

A. For publications and projects on a budget, expenses for a pen-and-ink drawing will be less than those for a photograph. Additionally, a good illustration will add immeasurably to the visual impact.

B. This is especially true when trying to create an image with a period look that involves people in costume, since studio photography of models is expensive and results often look theatrical rather than realistic.

1. Illustrators can travel back to the Stone Age or far into the future, bringing to life what they see in their imaginations.

2. A sense of vision can be given by illustrations that cannot be captured by photography.

C. Illustrators can place the emphasis where they want by using color or tints to contrast areas and guide the reader through processes.

D. Another advantage over photography is that illustrators can cut away, layer by layer, to show how something works--whether the subject is the human body or a nuclear submarine.

E. The only practical limits are usually those imposed by the illustrator's imagination.

PRODUCE STORY ILLUSTRATION CREATION

Equipment:

Pencil, No. 2
Layout paper
Colored paper
Rubber cement
Drafting knife
Colored markers or designer's gouache and brush

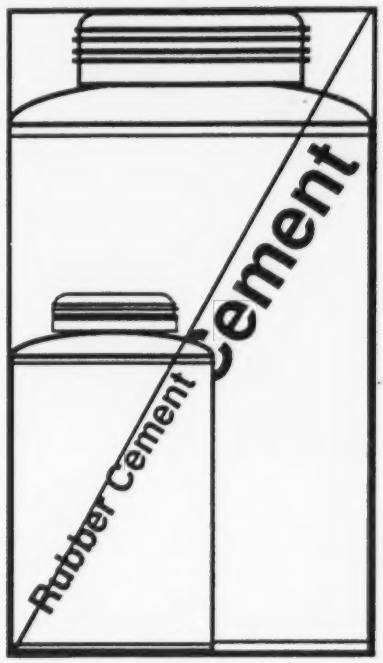
Procedure:	Evaluation 3	2	1	N
Nursery rhyme				
1. Select a nursery rhyme to illustrate, such as Humpty Dumpty. Quickly visualize several ideas with pencil on layout paper.	—	—	—	—
2. Study and rework the drawings. Using colored markers, work on three or four ideas. Add a black outline if needed as the last color.	—	—	—	—
3. Choose the best illustration and create finished artwork on illustration board with colored markers, colored paper or designer's gouache.	—	—	—	—
Book illustration				
4. Read the text as thoroughly as possible. (The only way to do justice to the work is to appreciate what the author is trying to say and to translate it visually.)	—	—	—	—
5. Sketch several ideas with pencil on layout paper.	—	—	—	—
6. Study and rework the drawings. Using colored markers, work on three or four ideas.	—	—	—	—
7. Choose the best illustration and create finished artwork on illustration board with colored markers, colored paper or designer's gouache.	—	—	—	—
Product evaluation:				
8. Creativity of idea	—	—	—	—
9. Technical skill/execution	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency I1: Produce story illustration creation.

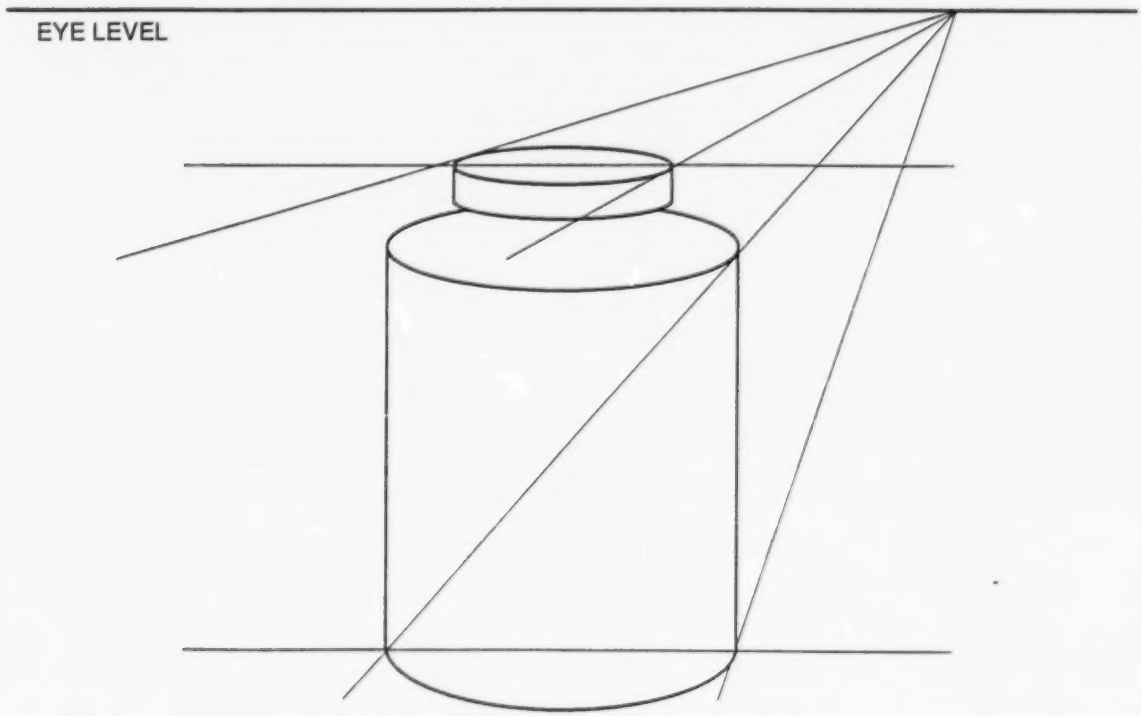
PRODUCE ENLARGED PRODUCT ILLUSTRATION

Equipment:

Cold press illustration boards, 12" x 18"
Pencils (2H, 2B)
Eraser
Technical pen
Assorted markers with small and large nibs



Procedure:	Evaluation 3	2	1	N
1. Looking at a product from eye level, scale it up to a comfortable size using the diagonal line method for enlargement (see above).	—	—	—	—
2. Paying careful attention to detail, sketch product to scale from eye level.	—	—	—	—
3. Create another sketch of the product using perspective. Sketch the product from slightly below eye level.	—	—	—	—



4. Choose the most effective drawing. Carefully work in the art and display lettering using colored markers and a technical pen. Smaller areas of type will need a 2B or 2H pencil. Add details with the tech pen or smaller nibbed markers. — — — —

5. Erase pencil lines. — — — —

Average of above evaluations* — — — —

*This average is the student's final evaluation for competency I2: Produce enlarged product illustration.

MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

LESSON 5: TECHNICAL CROSS-SECTION

I. **Discuss types of and uses for technical illustrations.**

A. Prime purpose: communicate information, not decoration or idea expression

B. Types: exploded view, retouched photos, cross-sections, schematics

C. Common uses: "do-it-yourself" publications, aircraft handbooks, maps, parts catalogs, promotional literature, technical manuals

1. Can be detailed or simple; black-and-white or color

2. Common fields: drafting/engineering, medical

3. May need to follow rigid standards developed by professional organizations (e.g., dimensions and tolerancing)

4. Often supported by text

D. Considerations

1. A technical illustration's detail depends on the format being used--a book illustration can be complex, whereas a video illustration should be understood in 30 seconds or less.

2. The level of quality is determined by the client's budget, available time and the audience.

3. Research the client's established style for technical illustrations. Maintain any established style and consistency, particularly within the piece being designed.

4. Use perspective techniques.

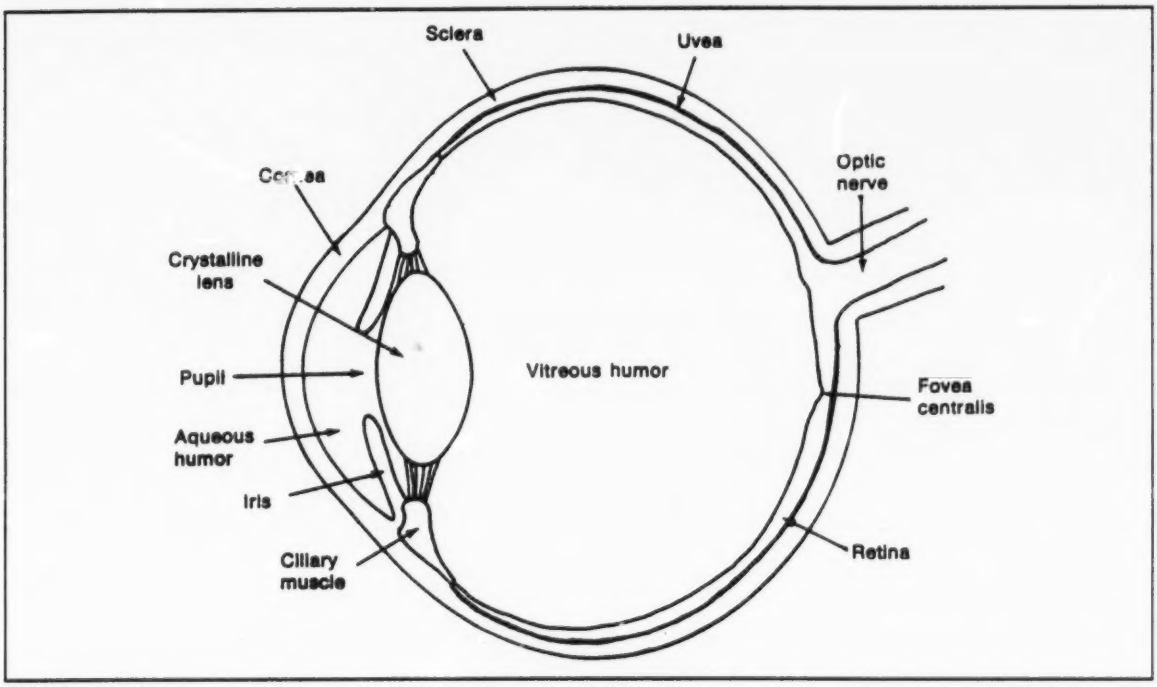
E. Equipment/media: assorted pencils (wood and mechanical), pens (ruling and technical), India ink, bows and compasses, sable brushes for watercolor washes, airbrush, CAD (computer-aided drafting) program, templates, dividers, protractors, and shading and lettering sheets

F. Training

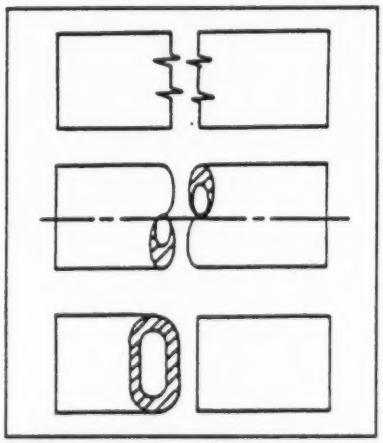
1. The expertise needed ranges from pasteup, inking, lettering, photo retouching and layout.

2. Advanced training for technical illustrators is available through industry, specialized college courses or professional organizations, such as:

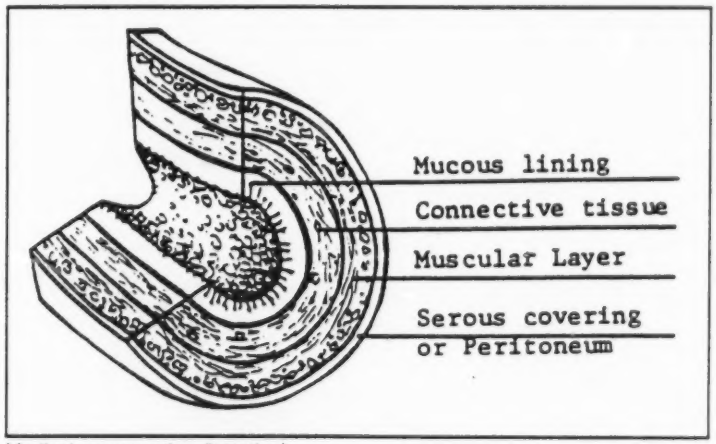
American Institute of Technical Illustrators Assn.
2424 Sylvan Ave., Suite 908
Alton, IL 62002-5502
618/462-3720



Basic eye anatomy



Drafting cross-section (long break, round tubular, rectangular tubular)



Medical cross-section (intestine)

Credits:

*Cockrum, J. L. Optician (student's manual). Austin, TX: Instructional Materials Center, University of Texas, 1975. Courtesy of Educational Resources, Extension Instruction and Materials Center, University of Texas at Austin.

*Drafting Module 4: Related Views and Descriptive Geometry. University of Missouri-Columbia: Instructional Materials Laboratory, 1991.

*Preview of the Digestive System (instructor's packet accompanying slides). Sedalia, MO: The Media Center, State Fair Community College, 1983.

PRODUCE TECHNICAL CROSS-SECTION ILLUSTRATION

Equipment:

Computer and CAD (computer-aided drafting) program
Assorted pencils (wood and mechanical)
Pens (ruling and technical)
Sable brushes for watercolor washes
Shading and lettering sheets
Bows and compasses
India ink
Airbrush
Templates
Dividers
Protractors

Procedure:	Evaluation 3	2	1	N
1. Decide on type of technical illustration to be done and equipment required. Discuss specifications and standards with instructor.	—	—	—	—
2. Make 2-3 rough sketches on tracing paper.	—	—	—	—
3. Using best rough, create finished art on Bristol-quality board or computer.	—	—	—	—
4. Verify that specifications and standards have been followed. Submit to instructor for evaluation.	—	—	—	—
Product evaluation:				
5. Communicates information	—	—	—	—
6. Neatness	—	—	—	—
7. Appropriate design	—	—	—	—
8. Appropriate color(s) and media	—	—	—	—
9. Necessary standards and specifications followed	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency I3: Produce technical cross-section illustration.

MODULE: ILLUSTRATION

UNIT III: SPECIALTY ILLUSTRATIONS

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

1. Magazine publishers are a major employer of story illustrators.
2. Story illustrators usually are assigned a project and work alone until the project is complete.
3. Historically, storytelling evolved around letters or phrases and then developed into full-page pictures.
4. For publications and projects on a budget, expenses for a pen-and-ink drawing will be less than those for a photograph.
5. Illustrators can place the emphasis where they want more easily than photographers.
6. Regardless of time or budget limitations, technical illustrations should be of the highest quality.
7. Technical illustrations include retouched photos and schematics.

ANSWERS TO UNIT TEST

1. a (I1)
2. b (I1)
3. a (I1)
4. a (I1)
5. a (I1)
6. b (I3)
7. a (I3)

MODULE: ILLUSTRATION

UNIT IV: CARTOONING

UNIT OBJECTIVE

Upon completion of this unit, the student will produce a cartoon character and a strip cartoon. This knowledge will be evidenced by completion of the job sheets and unit test to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Discuss strengths and weaknesses of cartoons.

1.2 Describe preparation for success in cartooning.

1.3 Create a character. (competency K1, JS 1.1)

1.4 Produce one-frame/strip cartoon. (competency K2, JS 1.2)

MODULE: ILLUSTRATION

UNIT IV: CARTOONING

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: CARTOONING

a. Information sheets

b. Job sheets

JS 1.1: Create a character
JS 1.2: Produce one-frame/strip cartoon

E. Unit test

F. Answers to unit test

REFERENCES

A. Curriculum guide

1. Vassallo, Thomas. Commercial Art. Toms River, NJ: Ocean County Vocational-Technical School, 1989.

B. Other

1. Missouri View. Computer software. Coin Educational Products, June 1990. IBM.

2. Submission Guidelines. New York: King Features Syndicate Group, 1990.

NOTES TO THE INSTRUCTOR

A. Suggested student activities

1. Examine characters in local newspaper comics.

2. Examine methods of drawing balloons in the local newspaper cartoon section.

C. Suggested supplemental materials

1. Publications

a. The Comics Buyer's Guide. Weekly newspaper available from 700 E. State Street, Iola, WI 54990.

b. Gerberg, Mort. Cartooning--The Art and the Business. New York: William Morrow & Co., 1989.

2. Other

a. National Cartoonists Society
9 Ebony Court
Brooklyn, NY 11229

b. Comics Editor
King Features
235 E. 45th St.
New York, NY 10017

MODULE: ILLUSTRATION

UNIT IV: CARTOONING

LESSON 1: CARTOONING

NOTE: Cartoons are no longer used solely for entertainment. Cartoons are valuable for telling a story, adding humor to instruction, and creating and developing attitudes.

I. **Describe strengths and weaknesses of cartoons.**

A. Characteristics of strong cartoons

1. Humor that will appeal to people for years to follow
2. Strong writing ability
3. Clearly drawn art with visual impact
4. Uniqueness
5. Characterization

B. Traits of weak cartoons

1. Too much emphasis on a single character
2. A situation or character that is too narrow
3. Poor lettering or too much writing
4. Copy-cat work

II. **Describe preparation for success in cartooning.**

A. Despite stiff competition, success can be achieved by becoming skilled in several areas.

1. Observe and get along with people.
2. Develop a good sense of humor.
3. Read.
4. Sharpen writing skills, including spelling and vocabulary.
5. Practice drawing constantly.

B. A cartoonist must be able to sit and concentrate for hours at a time. Being able to work under deadline pressure can be important.

C. Cartoonists can be self-employed or may work for an employer. Salaries can be $20,000 a year or much more, depending on syndication, the number of subscribers, spin-off products,

etc. When syndicated, proceeds are generally split evenly between the syndicate and the cartoonist.

D. Submit cartoons to potential publishers or syndicates by following these guidelines.

1. Send in photocopies reduced to fit on 8 1/2" x 11" sheets. Do **not** send original drawings!

2. In a cover letter, briefly outline the comic strip.

3. Include a character sheet to describe your major character(s), their names and something about them.

4. A resume or samples of published works is helpful.

5. Include 24 daily comic strips and four Sunday comic strips.

6. Enclose a self-addressed, postage-paid return envelope for a response.

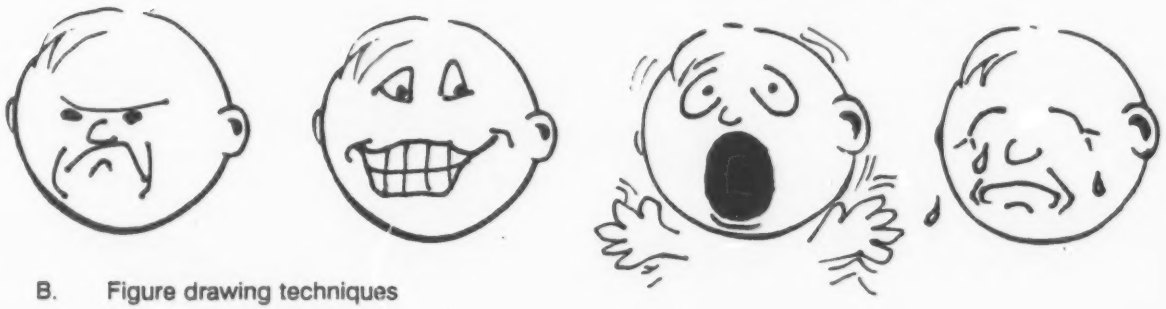
III. **Create a character.**

A. Faces

1. The character's face depicts simple emotions, such as anger, sorrow, joy, fear and surprise.

2. Syndicated cartoon characters are recognizable from frame to frame and strip to strip because of a high level of consistency in characterization.

3. Many different expressions can be created using the same face outline.



B. Figure drawing techniques

1. Stick method

2. Oval method

3. Muscle structure

4. Cartoon clothing

IV. **Produce one-frame/strip cartoon.**

A. Single-panel (one-frame) cartoons

B. Multi-panel gags

1. An entire panel is 13" x 4" in size and is made up of four 4" squares. Other dimensions are acceptable, as long as they are proportional to these sizes.

2. Background

3. Set up

4. Punch line

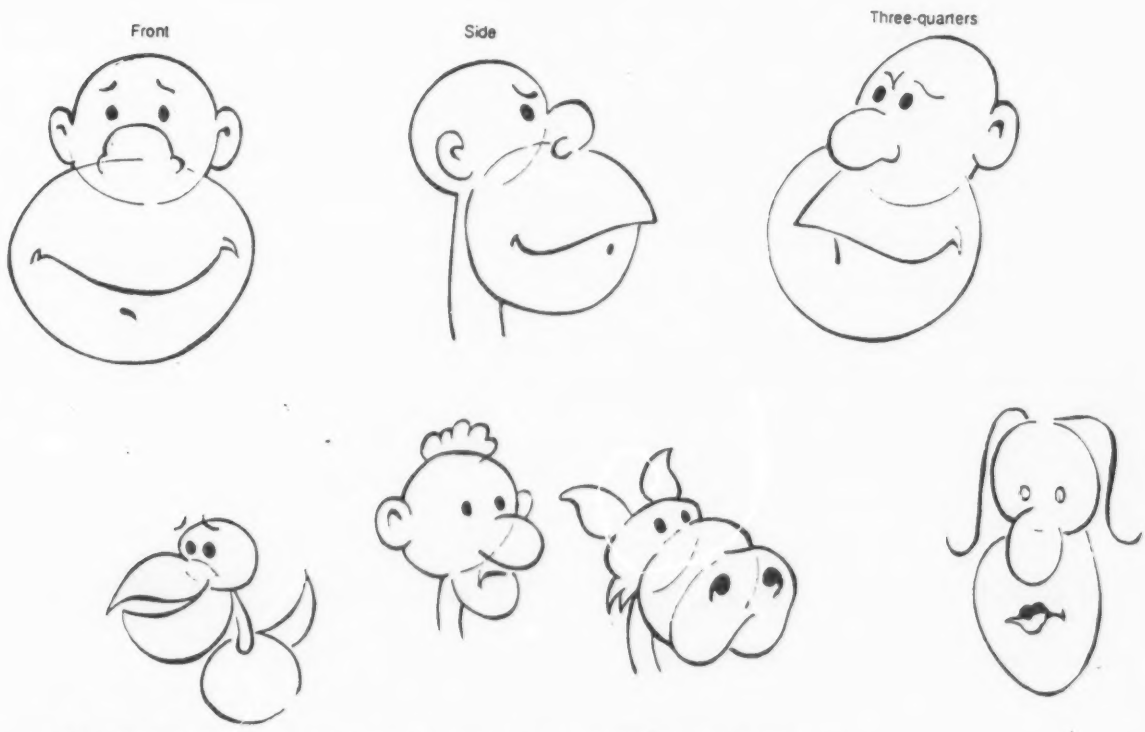
CREATE A CHARACTER

Equipment:

Inking paper (hot press)
Sketch pad
Pencil
Eraser
Fine-line black marker, technical pen or pointed water-color brush with India ink

Procedure:	Evaluation 3	2	1	N
1. With the sketch pad, use a circle technique to create a face from the front view.	—	—	—	—
2. Draw a profile view of the same character.	—	—	—	—
3. Draw the character using a three-quarter's view.	—	—	—	—

Examples



4. Add characterizations, such as glasses, hair, mustache, eyebrows or earrings.	—	—	—	—
5. Once designed on the sketch pad, transfer the character to hot press paper for inking. Ink the drawing.	—	—	—	—

6. Erase all pencil markings. Repeat the process until satisfied with the resulting character. Submit to the instructor for evaluation. _____ _____ _____ _____

Average of above evaluations* _____ _____ _____ _____

*This average is the student's final evaluation for competency K1: Create a character.

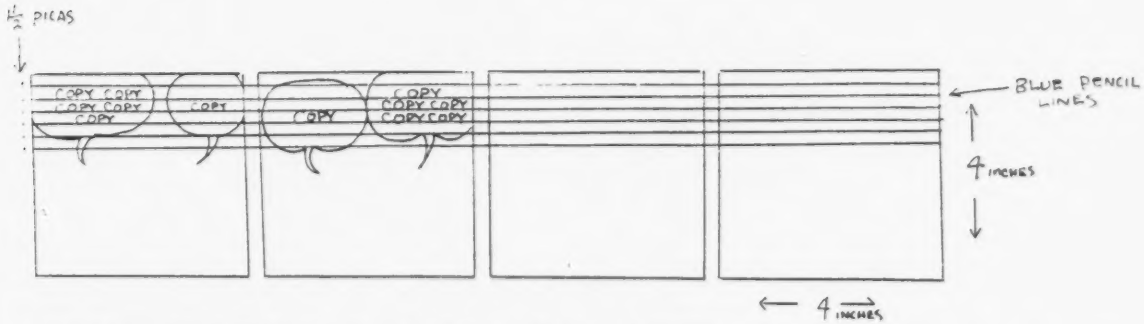
PRODUCE ONE-FRAME/ STRIP CARTOON

Equipment:

Paper (hot press), 20" x 8"
Sketch pad
Pencils (lead and non-repro)
Eraser
Fine-line black marker, technical pens or pointed water-color brush with India ink

T-square
Triangle
Pica gauge
Masking tape

Procedure:	Evaluation 3	2	1	N
1. Square the paper on the drawing surface and tape it down. With pencil, draw four boxes, 4" x 4" in size and 1.5 picas apart.	—	—	—	—
2. Beginning at the top of the first box, mark off six dots that are 1.5 picas apart.	—	—	—	—
3. Draw guidelines through all boxes using non-repro pencil, T-square and/or ruler.	—	—	—	—
4. Organize copy to fit comfortably with drawings. (Although there will be no drawings in this activity, keep in mind that there would be art in the final renderings.)	—	—	—	—
5. Neatly print copy in pencil.	—	—	—	—
6. Place balloons around the copy in pencil.	—	—	—	—



7. Ink boxes, copy and balloons. Erase remaining pencil marks.	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency K2: Produce one-frame/strip cartoon.

MODULE: ILLUSTRATION

UNIT IV: CARTOONING

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

___ 1. Cartoonists spend very little time sitting at a desk and drawing.

___ 2. Cartoonists can earn $20,000 a year or more.

___ 3. Ideas for cartoons rarely come from reading news items and observing people.

___ 4. Two important characteristics of cartoons are humor and characterization.

___ 5. Most daily cartoon strips are drawn 11" wide by 6" tall.

___ 6. In general, most aspiring cartoonists don't pay enough attention to lettering.

___ 7. Syndicates commonly receive 50% of the profits from cartoon strips.

___ 8. Items that should be included when sending cartoons for syndication approval are 12 daily strips and three Sunday strips.

Select the option that best answers the question.

___ 9. What kind of artwork do syndicates prefer?

a. Original art
b. Photocopies of artwork
c. Camera-ready slicks
d. Full-color sketch ideas

___ 10. Which is **not** a commonly used piece of equipment for a cartoonist?

a. T-square
b. Triangle
c. Colored marker
d. India ink

___ 11. What does a company first look for in cartoons submitted for syndication?

a. Uniqueness
b. Writing ability
c. Sustainability
d. None of the above

___ 12. Which is important for improving one's chances of becoming a successful cartoonist?

a. Read
b. Practice
c. Take cartooning classes
d. All of the above

___ 13. What are responsibilities of a cartoon syndicate?

a. Decide what cartoons will sell
b. Promote, print, sell and distribute the strip
c. Sign a contract with the cartoonist(s)
d. All of the above

ANSWERS TO UNIT TEST

1.	b	
2.	a	
3.	b	(K1, K2)
4.	a	(K1, K2)
5.	b	(K2)
6.	a	
7.	a	(K2)
8.	b	
9.	b	
10.	c	(K1, K2)
11.	a	
12.	d	
13.	d	